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Masters in Art

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MURILLO

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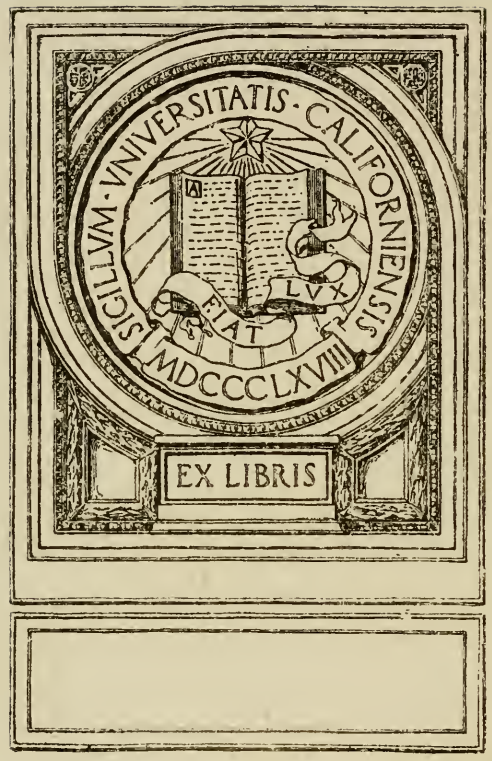
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MASTERS IN ART

Murillo

SPANISH SCHOOL

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MASTERS IN ART. PLATE I.
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MURILLO
THE HOLY FAMILY
LOUVRE, PARIS

MASTERS IN ART. PLATE II.

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MURILLO
VIRGIN AND CHILD [DETAIL]
PITTI PALACE, FLORENCE

MASTERS IN ART. PLATE III.

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MURILLO
THE BIRTH OF THE VIRGIN
LOUVRE, PARIS

MASTERS IN ART. PLATE IV.
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MURILLO
THE DIVINE SHEPHERD
PRADO, MADRID

MASTERS IN ART. PLATE V.

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MURILLO

ST. ANTHONY OF PADUA AND THE CHRIST-CHILD

BERLIN GALLERY

MASTERS IN ART. PLATE VI.

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MURILLO

ST. ELIZABETH OF HUNGARY HEALING THE SICK

ROYAL ACADEMY OF FINE ARTS, MADRID

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MASTERS IN ART. PLATE VII.

PHOTOGRAPH BY HANFSTAENGL

MURILLO
THE MELON-EATERS
MUNICH GALLERY

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PHOTOGRAVURE BY BERLIN PHOTOGRAPHIC CO.

MURILLO
THE CHILDREN OF THE SHELL
PRADO, MADRID

CALIFORNIA

MASTERS IN ART. PLATE IX.
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MURILLO
THE IMMACULATE CONCEPTION
LOUVRE, PARIS

UNIV. OF CALIFORNIA

MASTERS IN ART. PLATE X.

PHOTOGRAPH BY LAURENT

MURILLO

THE VISION OF ST. ANTHONY OF PADUA

SEVILLE CATHEDRAL

PORTRAIT OF MURILLO OWNED BY EARL SPENCER, ALTHORP, ENG.

This portrait, which shows Murillo at about the age of sixty, was painted by him at the request of his children, and is inscribed, "Bartus Murillo seipsum depingens pro filiorum votis acprecibus explendis." It is believed to be that portrait which his contemporary Palomino speaks of as "wonderful," and is probably the painter's most authentic likeness.

Bartolomé Estéban Murillo

BORN 1617: DIED 1682
SPANISH SCHOOL

ELLEN E. MINOR "MURILLO"

BARTOLOMÉ ESTÉBAN MURILLO [pronounced in Spanish Moo-reel'-yo, and in English, Mew-ril'-o] was born in Seville, probably on the last day of December, 1617, and was baptized on the first day of January, 1618. Very little is known of his early years. His parents died before he was eleven years old, leaving him to the guardianship of a surgeon of the name of Juan Agustin Lagares, who had married his aunt Doña Anna Murillo. The boy was probably soon afterwards apprenticed to Juan del Castillo, his uncle; a painter of ordinary ability, under whose guidance Murillo made his first steps in the career of an artist. His gentle nature and anxiety to learn soon made him a favorite with his master and fellow students. Castillo took especial pains with his instruction, but did not allow him to omit any of the tedious and uninteresting details of grinding colors, preparing and cleaning brushes, and other ordinary work of an artist's pupil. Murillo availed himself of all means of improvement, and soon painted as well as his master.

In 1640 Juan del Castillo went to reside in Cadiz, and Murillo was left without his friend and adviser, and in needy circumstances. For two years he had a struggle for existence. There were so many artists at that time in Seville that only the works of the most celebrated could be sold at anything like a remunerative price. Murillo was then quite unknown to fame, of a shy, retiring disposition, without any influential patron to bring him into notice; and his only resource was to paint rough, showy pictures for the *Feria*, a weekly market, held in front of the Church of All Saints, where he took his stand at the stalls of eatables and old clothes, among groups of gypsies and muleteers. For a painting to be called "*una pintura da feria*" was far from complimentary, for the purchasers were of the lowest class, who delighted in bright colors, without a care for correctness of design. This necessity to work for so inferior a class of buyers was not the hard fate of Murillo alone, for many of the Sevillan painters of fame in the sixteenth and seventeenth centuries had begun their artist life in the same lowly way. It was the custom to bring brushes and colors into the fair, and to paint or alter the subject of a picture according to order. Many of these rough works were purchased for the colonies. As he stood in the market-place waiting for customers, Murillo had every opportunity of studying the habits and characteristics of the little beggar boys who swarmed in the streets of Seville, and who appear so often and so true to life upon his canvas. Still he was destined for better things than this.

Pedro de Moya, a fellow pupil of Murillo's in Castillo's school, having found the restraints of the workshop too irksome, joined the Spanish infantry, then camping in Flanders. His love of painting, however, was revived when he saw the works of the Flemish artists; he threw aside his arms and went to London to study under Van Dyck. Early in

1642, after that master's death, Moya returned to Seville, vastly improved by his six months with the Fleming; he brought with him copies of several paintings by Van Dyck, and also of many works which he saw in the Netherlands. These, together with the accounts of all he had seen and his own rapid improvement in style, so fired the ambition of Murillo that he became discontented with his circumscribed position, and resolved if possible to visit Rome. In order to obtain money for the accomplishment of his design he bought a piece of linen, divided it into squares of different sizes, and painted upon them attractive saints, bright landscapes, groups of flowers, fruit, and other subjects which suited the taste of eager purchasers. Then, without a word about his intention, he went away over the Sierras on foot to Madrid, a long and tedious journey. Arriving there without money, without friends, without anything, in fact, but a stock of indomitable courage, he went first of all to Velasquez, his fellow townsman, then court painter to Philip IV., to ask advice and obtain letters of introduction to artists in Rome. Velasquez, who was at the height of his power, received him kindly, questioned him about Seville, his master, and his intentions. He was so taken with Murillo's answers and pleased with his manners, that he offered him an asylum in his own house, an offer which was gratefully accepted. . . .

During the summer of 1642 Velasquez was absent with the king in Aragon, and upon his return was much pleased with some copies which Murillo had made of paintings by Ribera, Van Dyck, and Velasquez himself. In 1643-44 Velasquez was again absent with the king, in the northern campaign, and during this time Murillo had been working with unflagging industry, in the closest study of the masterpieces in the royal galleries. Velasquez was astonished at the progress he had made in freedom of style and decision of coloring. He now advised him to go to Rome, offering to give him letters of introduction to the first masters in that city. But Murillo had no longer the inclination to leave his country, and he returned to Seville early in 1645, after an absence of three years.

Soon after his return he commenced a series of pictures with life-size figures for the small Franciscan convent near the Casa del Ayuntamiento. A sum of money had been collected by a member of their mendicant brotherhood, and the friars determined to expend it upon eleven paintings for the small cloister. The amount was so insignificant that none of the Sevillan masters had considered it worth their acceptance. This was just the opportunity for showing his skill for which Murillo was waiting. The Franciscans, however, hesitated to give the commission to an unknown artist, but at length consented, as no one of established fame offered to undertake the work. For the next three years he was employed upon the paintings, and when they were finished all mistrust in the artist was changed to admiration and joy, for they were real triumphs. In all of them could be seen the influence of the three years' study of the works of Ribera, Van Dyck, and Velasquez. By the assimilation of the styles of all three he had gradually developed one peculiarly his own. While his contemporaries still kept to the tame, lifeless style as taught in the Seville schools, Murillo boldly struck out another path, with nature as his instructor; and his name soon eclipsed those of Pacheco, Herrera, Valdés-Leal, and Zurbaran, which until then had been the most honored in Seville. By these paintings the artist's reputation was made, and he was soon overwhelmed with orders from different quarters.

Now began a new era in his life. He was fully occupied in decorating the churches of different religious communities, and with work for noble patrons; he was admitted into the highest circle of society, and was worshipped by the people. In 1648 his circumstances had so far improved as to enable him to marry a wealthy and noble wife, Doña Beatriz de Cabrera y Sotomayer. Apparently the strict Catholic spirit which is

so evident in his works also ruled in his home. His two sons became priests. The elder, Gabriel Estéban, went to America. The second, Gaspar Estéban, who for a time devoted himself to art, imitating his father's style, became eventually a canon in Seville Cathedral.

After his marriage, Murillo's house became the resort of the most distinguished people in Seville; and in 1654, when Pacheco's death occurred, he became the acknowledged head of the Sevillan school. His style continually improved, his figures became rounder, his outlines softer, the backgrounds more hazy, and his individuality more pronounced.

The need of a public academy for painting had been much felt by Murillo in his early days, and he determined to supply it for the benefit of a younger generation. By patiently enduring the decided opposition of his rivals, Herrera the younger and Valdés-Leal, he at length won them over to join in the undertaking, and succeeded in opening an Academy, of which he and Herrera were chosen the first presidents, on the first of January, 1660. The expenses were to be divided among the members, the scholars to pay what they could afford. The Seville Academy cannot be said to have had any great influence on Spanish art, and never produced any first-rate artists, nor did it long survive Murillo, — a man who had fewer followers after his death than rivals during his life, — and twenty years after his death it was closed for want both of masters and students. After retiring from the Academy, Murillo confined his instructions to those pupils who assembled in his own workshop. By gentle teaching he knew how to attach them to himself, and retained the warm friendship of many even to the end of his life.

Palomino says that in 1670 a painting of the Conception by Murillo, which was exhibited at the feast of Corpus Christi in Madrid, attracted great notice, and that Charles II. expressed a desire that the artist should enter his service, and employed Murillo's friend Don Francisco Eminente to bring it about. But all his efforts were unavailing, for Murillo had seen nothing attractive in Velasquez's position at court, and preferred his own independent retirement in Seville. He was now at the zenith of his power. In 1671 he commenced a series of paintings for the hospital of the old established brotherhood of the Holy Charity in Seville, to which he had himself been allied as a lay brother since 1665. He was engaged to paint eleven pictures for it, which occupied him for about four years, and are some of his most celebrated works. From this time on he was constantly occupied in painting innumerable religious pictures for convents, monasteries, and churches. But it was not for convents and churches only that Murillo painted. Bermudez says that there was scarcely a good house in Seville that did not possess some memento of his skill.

Seville ever remained the theatre of Murillo's work; after his journey to Madrid in his younger days he only once left his native town. At the beginning of 1680 he went to Cadiz to paint one large and four small pictures, with which he had promised to fill the retablo of the high altar in the church of the Capuchin friars. The large one represented the "Marriage of St. Catherine," a large portion of which, namely the graceful centre group of the Virgin and infant Saviour and the bride, was finished, when the artist had a dangerous fall from the scaffold which he was mounting to enable him to reach the upper part of the painting. Tradition says that this accident occurred in the chapel at Cadiz, but whether there or in his own studio, it is certain that the end of his life was passed in Seville. Too weak any longer to be able to use his brush, he would spend hours in prayer in the parish church of Santa Cruz, close by which he lived. His favorite position was in front of Campaña's celebrated painting of the "Descent from the Cross," executed a century before, and which Murillo greatly admired.

When Murillo felt that his end was approaching, he sent for a notary to make his will; but death came so quickly that he was unable to sign it. The notary appended the following statement to the document: "Towards five o'clock on the afternoon of the third of April, 1682, I was sent for to make the will of Bartolomé Murillo, painter and burgher of this town of Seville; and when I had written down as far as the names of his heirs, and was inquiring the name of his son Don Gaspar Estéban Murillo, and as he was in the act of saying his name and that of his elder son, I observed that he was dying; and when I asked him the formal question whether he had made any other will, he did not reply, and soon after died."

His funeral was celebrated with great pomp, and he was laid to rest by his own desire in the church of Santa Cruz at the foot of his favorite picture.

M. F. SWEETSER "MURILLO"

THE free march of French armies throughout the Spanish peninsula in the days of the first Napoleon brought about an extension of the fame of Spanish art; for their retreating baggage-trains carried into Northern Europe hundreds of priceless paintings. Marshal Soult was especially energetic in plundering Southern Spain of its best pictures, from whose sale he derived great sums in after-years.

Soult's robberies were skilfully planned and premeditated; and the cities in advance of his army were explored by spies, in the disguise of tourists, who were provided with Bermudez's "Dictionary of Art in Spain," and marked out the richest treasures. The Marshal seized the objects of his covetousness, and carefully guarded the legality of their titles by forcing their owners to sign fictitious bills of sale. The trophies were transferred to his house in Paris; and for many years afterwards the thrifty veteran derived a large income from selling them, one by one, to wealthy English nobles. Hundreds of other pictures were huddled into the Alcazar of Seville, awaiting transportation to France; but the sudden retreat of the French army compelled their abandonment. In 1852 what remained of Marshal Soult's collection was sold, and the fifteen Murillos which it contained brought $232,649.

The Art of Murillo

CARL JUSTI INTRODUCTION TO BAEDEKER'S "SPAIN AND PORTUGAL"

IT has lately become fashionable to depreciate Murillo in contrast with Velasquez, partly in reaction against his popularity with the layman, and partly on technical and artistic grounds. It appears to us that neither reason is justified. The two masters should not be compared, — the one holds the mirror to nature and his period, the other shows us what lies behind the brow. Murillo, who lived in a fanatically Roman Catholic provincial town, and painted for conventual churches, hospitals, and sacristies, had to represent, like the contemporary Italians, the subjects that pleased the devout of his day, such as the Immaculate Conception, the visions of the monk's cell, the mysteries and ecstasies of asceticism. He could not devote his entire energy to the reproduction of the mere visual phenomenon. He had to depict what he had never seen; he had to wrestle for years with such a problem as how to paint successfully a human face set against a background of glowing light. But his critics shut their eyes to his marvellous mastery of the illustrative apparatus, in which he vies with the Italians of the academic school. They assert that his effects are purely materialistic, though hundreds of

artists, already forgotten or quickly passing into oblivion, have produced precisely similar effects so far as the material outside is concerned. The fact that we speak of Murillo's "St. Anthony" and his "Immaculate Conception" as if he had created them is itself a proof that he does not owe everything to his material. It is more probable that the depreciation of Murillo has its real ground in the modern materialist's dislike of the mystical subjects of the painter. He has represented things which the power of Velasquez refused to grapple with; but to give reality to the never-seen is also legitimate art. He depicts the miraculous in so naïve and intimate a way that it loses its unnatural character; and his pictures are so simple and so truthfully felt that even the sceptic can appreciate their charm and read into them purely human ideas.

Murillo was originally as essentially a realist as Zurbaran or Velasquez. When his task was merely to reproduce the actual, as in his famous groups of boys, and in the rendering of accessories, such as animals, ecclesiastical vessels, or the contents of a library, he has combined his characteristic broadness of touch with due attention to the accuracy, form, and pleasingness of the external appearance. His artistic greatness, the secret of his wonderful success, lies in the fact that he recognized the unique character and special charm of the human nature of Southern Spain, adapted it to the palette and the brush, and ventured to introduce it into paintings of religious subjects. This accounts for those elastic figures, the soft and supple forms of which lend themselves much more readily to painting than to sculpture; this is the source of the deep brown of the eyes and hair, set off by a warm flesh-tone reflecting the light.

To many this seems a thing of no great importance; but he was the first to discover it, and none of his imitators has reached his level. The Andalusian saints and Madonnas seen elsewhere might just as well have been painted in Naples or in Holland. Like Rembrandt, he recognized with the insight of genius, that biblical history and the legends of the saints could be best narrated in the dialect of the people. . . .

The pupil of a careless and incorrect academician like Juan de Castillo, Murillo would not have become what he was if he had not undergone the purging of both phrase and manner offered by the naturalism of the period. Many of his earlier paintings are cold and sombre in tone, sad in coloring, black in the shadows, jejune and trivial in character and expression. This early style is known as the *estilo frio*, or cold style, though such generalizations must not be applied in too sweeping a manner. His next phase, known as the warm style, *estilo calido*, is marked by deeper coloring and strong contrasts of light and shadow; but the light is actual light and the plastic forms are well defined. Murillo's last style, peculiar to himself, is known as *el vaporoso*, from a certain vaporous or misty effect that it produces. He here shows the unmistakable influence of Rubens, whom he had studied in engravings. The struggle of all great colorists to overcome the heaviness, opacity and hardness of matter led Murillo to his last system. Although still of solid impasto (hence the enduring quality of his painting), his brushwork is now loose and free; he produces his effect by a variety of tints melting into one another; he arranges the drapery now in sharp folds, now in flat. He models in the light without the aid of gray shadows; his palette is full of cheerful and warm colors; his figures are overflowing with life and sensibility; he has found the secret of so dematerializing them, partly through their gestures and partly through his handling of drapery, chiaroscuro, and accessories, that they seem to float in air; his visions are, as it were, woven of light and air.

The description of Murillo as an improvisatore, who "paints as the bird sings," is not very apposite. Few men have so well understood the art of pictorial composition or known so well how to charm the eye by gradations of light, skilful attitudes, and adroit foreshortenings; few painters have calculated their effects more carefully.

C. E. BEULÉ "REVUE DES DEUX MONDES": 1861

MURILLO is a popular idol, not alone in his native country, but throughout Europe, where his pictures command prices equal to those of the greatest masters, as the director of the Louvre can testify. On the other hand, artists seem to have but a mediocre opinion of him; for though they acknowledge his facility and charm, they do not find in him that force which commands their attention, nor the technique nor those original qualities which make him worthy of their study. A wiser judgment lies, it seems to me, between the two; and for my part, while I delight in his happy gifts, I cannot shut my eyes to his defects; and though I study his work with lively pleasure, I cannot accord him that blind admiration which is the due only of the greatest masters. Therefore those critics whom Murillo inspires with so overwhelming an admiration must pardon me if I cannot follow them in imitating the solemn rites with which they approach their idol. For example, — and perhaps to establish a likeness to Raphael, as if such changes in style were to be remarked only in the greatest artists! — they attribute to Murillo three formal manners, and pointing from one example of his work to another say, "This picture is in his 'warm' manner, this in his 'cold,' and this third in his 'misty' style." I have striven in vain to find the true basis for any such cut-and-dried divisions. The only divisions in his art which seem to me to hold, are those which mark his progress successively from a formative period, when to gain an immediate livelihood he was hastily daubing his bits of linen at the fair; a second, when he was developing his style by a study of the masterpieces in Madrid; and a third, when he finally became master of his individual talent. It would be a more exact description to say, simply, that one picture is badly composed and crude in color and design, that another is, on the contrary, vigorously painted, and that a third is so rendered that the outlines seem half lost in clouds.

Indeed, Murillo's nature was, to my thinking, quite too simple to lend itself to such critical subtleties. A man of instinct rather than will, of sentiment rather than system, a painter by temperament, whose inspiration was facile, flowing, and unpremeditated, he painted as a bird sings, without effort and without definite intention. I believe he would have been highly perplexed if he had been asked to expound his "theories of art." The carelessness of brush, the promptitude of conception, the absence of conscious volition, — in a word, the happy freedom from bonds, is so evident in his works that it should disarm those critics who approach them to judge and measure by rule and formula.

To my mind, both the weaknesses and the talents of Murillo are but clear expressions of the man's own nature and of the wider nature of the Andalusian race. Let us set his portrait before us; — not that which he painted for his sons, and which depicts him in mature age, a formed and accomplished artist, but that other likeness which Louis Philippe bought in Seville, and which shows him in the flush of youth, with all his possibilities before him. We find him brilliant, ardent, fresh-colored, the warm blood flowing close under his skin; his eyes black, penetrating, full of fire and fuller still of passion; his forehead high, and modelled with those slight bosses which show a quick but rather feminine intelligence; the lower part of his face (as is frequently the case with his countrymen) less finely cut, and marred by a coarse mouth and the heavy outline of the chin. The total impression is that of a nature in which ardor serves instead of force, of facile but superficial rather than profound intelligence, and, as a prime trait, highly mundane and sensual. Are not these the very qualities we find written in his works?

Look at his Virgins, whose beauty is of so human a cast; his infant Christs, whose grace is so much more carnal than divine; his angels and cherubs, which might have been the despair of Boucher and his school; his saints and monks, who adore the Madonna or the Christ-child with such earthly passion. One of the most religious of painters in his subjects, Murillo was, it seems to me, one of the most pagan in his sen-

timents. With him the embodiment speaks more loudly than the idea, and the forms, borrowed from nature, have perhaps a beauty a thought too graceful, and a fleshliness a thought too near voluptuousness to accord with the highest devotion.

And yet, in saying this I have no wish to imply a doubt of Murillo's personal devoutness or the sincerity of his intentions. The faith which his paintings express was the faith of his time and country. Before his day conflict with the Jews and Moors had excited religious passion in Andalusia to the highest pitch; — nowhere had the auto de fe caused greater bloodshed, or the tyranny of the Inquisition been more magnificently imperious. But in Murillo's time this severity had relaxed. A sentimental devotion had replaced fanaticism. The Jesuits, whose whole policy of adaptable principles, allowance of many pleasures, easy penances, sense-charming ceremonies, and adornment of the churches with hitherto unknown magnificence, was exactly adapted to the Andalusian character, were welcomed with special eagerness by the people of Seville. At the same time, the inflammable imaginations of the people were excited by the exploitation of new miracles, by the revival of old legends, by daily accounts of apparitions, visions, and ecstasies. It was no longer the robust faith of the Middle Ages nor the austerity of the cloisters, but an easier devotion and a more picturesque and emotional type of religion that Murillo's brush was called upon to serve. This is why he so frequently painted these ecstatic Assumptions and Conceptions; these monks before whose faith the depths of a glad heaven open; these Franciscans upon whom the infant Saviour bestows his childlike kiss; these Dominicans who embrace the crucifix with such passion that Christ leans from it to caress them; these winged seraphs who change the scourges of self-torturing saints to roses and lilies. In all such cases he found his plan ready-made and his procedure simple. He was not forced to constantly exert imaginative invention, — a tax which might have been beyond the limit of his powers.

His historical pictures will serve as a still more satisfactory test by which to measure his talents and their limitations; for it is in such subjects that the ability of the painter in composition, in style, and in dignity is most taxed, and in which the mediocre endowment soonest betrays itself.

Let us take, for example, Murillo's large canvas of "Moses Striking the Rock" in the Hospital of La Caridad in Seville. Here the artist has given us a picture which is clear, interesting, and agreeable, but he has treated his subject without distinction, indeed I might almost say without intelligence, for the true elements of its grandeur — the awfulness of thirst, the passionate gratitude of the little band rescued from imminent death, the sublime inspiration of the prophet who, for the moment, wields the power of God — have entirely escaped him. Remove Moses and Aaron from the picture — and indeed their removal would be easy, for they are not integral parts of the composition, and their expressions are, at best, uncertain — and there will remain merely a large genre-picture, which might appropriately be called "The Halt at the Fountain." It would be a very charming picture too, with its groups of women filling their jugs, the mothers caring for their little children, the dog drinking, all expressed in the gay flower-like tones which Murillo knew so well how to employ. It is evident that the deeper meaning of his subject did not preoccupy the artist for a moment, and that, in the delight of painting these bits of familiar life, the real every-day types which were to his taste and within the scope of his talents, he forgot its gravity. The same is true of his picture of "Christ Feeding the Multitude." Here neither Christ nor the apostles first attract our attention, but the waiting women seated in the foreground. We shall find the same merits and the same deficiencies in the "St. Elizabeth of Hungary." The saint has a cold, distracted air, and tends her patients as disinterestedly as if she had held such a clinic daily for twenty years. Of the spirit of tender charity which should have been the vital animation of the picture Murillo has given us nothing. He

was himself interested and he interests us in his painting of the patient who bends over the basin, the man in the foreground who unwinds the bandage from his leg, the cripple who is making-off behind, or the little ragamuffin who is scratching his head with such a monkey-like grimace.

But if Murillo's talent was insufficient for large historical compositions, it was ample and delightful in those smaller canvases where the interest in individual figures, such as the isolated bits in his more ambitious pictures, serves in place of the grand style, and the general effect is intended rather to charm than to impress.

On the one hand, then, to copy nature without reading into her, as the greatest artists have been able to do, a deeper meaning than lies upon the surface, and on the other to gracefully express the half pious, half emotional movements of the soul,— herein lies Murillo's rôle. He is by turns of the earth and of the sky; half a painter of the real, half a painter of pleasant and sensual dreams.

In considering Murillo's work in its more technical qualities, I find that many of his most ardent admirers content themselves with extolling his coloring, and make no attempt to defend his drawing. In truth, considering that he was a painter so fond of copying nature, his drawing was mannered to a surprising degree; and, more than this, I must confess that I find in it something which I can no better express than to call it a taint of "commonness" —a fault which seems to me far more regrettable than such blemishes as badly finished fingers, arms which lack anatomy, or heavy and impossible folds of drapery; for such blemishes do not, on the whole, deprive a design of character, while the sin of vulgarity is an all-pervading and deadly one.

As for color, Murillo was endowed by nature with a gift for it; and like all those who are guided rather by instinct than by science, he sometimes failed sadly in his harmonies, and at other times was most exquisitely inspired. His coloring is ordinarily unctuous and consistent rather than vigorous, and is usually warm and charming; but here too I must qualify my praise and confess to finding in his use of color what I must again call the taint of vulgarity. Nothing is more fatal to a Murillo than the proximity of a painting by Velasquez, whose aristocratic brush, whose color, imposing by its force of truth, makes the coloring of the other seem almost "pretty" and chromo-like, and his light rather the light of the lamp than the white radiance of day.— ABRIDGED FROM THE FRENCH.

LUCIEN SOLVAY "L'ART ESPAGNOL"

MURILLO was the spoiled child of his own time, and he has continued to be the spoiled child of subsequent generations up to the present; but it is already foreshadowed that the generation to come will judge him less blindly. Indeed, to our thinking, such universal popularity alone is enough to establish his intrinsic inferiority to Velasquez, Zurbaran, and Ribera, whose works had nothing of popular appeal in them. To admire one must understand, and what the great majority fully understands is likely to be but mediocre. On the other hand, it is clear that Murillo's work has in it a true fundamental value, for wide-spread popular admiration, no matter how superficial, has always some just basis. The power of Murillo is due to the facts that he was one of the most fertile artists of his time, and that he had an engaging personality which he was able to put into his work.

It would have been better for his final fame if he had painted fewer Assumptions and Holy Families, with their swarms of cherubic angels and their infant Christs, and spent more pains upon those he did paint. But he multiplied them without number, and from constant repetition their peculiar grace — in which there is perhaps some taint of affectation — soon became but a stereotyped grace. He turned out cherubs by the dozen,

all equally charming, with great black eyes and blonde hair and rosy mouths, as if from a stock formula.

His historical paintings, more severe in inspiration and of a higher type, escape, at least, this danger of constant and stereotyped repetition. In all of them we recognize a gift for arrangement, and the hand of an artist of taste and knowledge. We shall, however, search in vain among them for works of true power. Whatever the scene which he undertook to paint, Murillo will always remain a "pleasant" painter, whose "pleasantness" verges upon insipidity; an "elegant" colorist, whose elegance verges upon effeminacy. The Catholic religion, to whose service he had devoted himself, was no longer in his hands that virile, austere, and almost savage religion of the Inquisition and the auto de fe of the former Spanish masters. His God was but a benign Father, well disposed, no longer to be feared but rather to be adored. When He appears upon Murillo's canvas it is always with open arms, always to pardon, always to rejoice, never as the inspirer of awe or the bearer of punishment. Devotion is thus transformed into a sort of delicious hysteria.

One can hardly imagine the paintings of Murillo adorning the cold, sombre walls of a cloister. What a cruel antithesis there seems to be between the ascetic solitude of the monastery and Murillo's gentle pictures, with their Virgins who are so almost profanely feminine, and their bouquets of cupid-like cherubs sporting among roses upon golden clouds! They seem fitted rather to adorn the silken walls of boudoirs where the daylight filters through curtains of tinted lace to fall upon them.

When a subject inherently sad or violent was presented to his brush, a subject which of necessity compelled other than grace and smiles, Murillo, the compatriot of those sombre historians of Spain's church militant, adds accessories to turn our eyes away from the painful spectacle. The sky opens and choirs of blonde and rosy angels hasten to bring victorious palms to the sufferer, to remind us that the tortures of the martyr are but momentary. Whenever it is possible these pretty, winged angels of his reappear to relieve the monotony of his dark brown or black backgrounds by the rosy whiteness of their dainty bodies; and I will wager that the celebrity of the "St. Anthony of Padua" depends much more upon the fresh band of these delightful dolls of heaven who accompany the little Jesus (so delicious a child that the sight of him should soften the heart of the severest cenobite) than upon the fervent attitude and expression of the saint himself.

In singular contrast with these legions of angels and flower-like Madonnas is the tatterdemalion troop of poor, which appears in many of his most famous pictures. To my mind these figures will plead loudly for his glory before the tribunal of posterity. His beggar boys and the cripples and lepers in "St. Elizabeth of Hungary" recall "The Topers" of Velasquez by the pungency of their local color and their lifelike and picturesque humanity. In painting them Murillo must have felt his native Spanish instincts revived and quickened. It seems as if it were a healthy relief to him to thus give play to the natural blood in his veins after having so constantly devoted himself to painting supernatural dreams; and if he had not bent his imagination so exclusively to heavenly visions, and had consecrated himself to the study of his kind, as did Velasquez, he would, I believe, have been to the Spanish common people the painter that Velasquez was to the Spanish nobility. — ABRIDGED FROM THE FRENCH.

WILLIAM STIRLING "ANNALS OF THE ARTISTS OF SPAIN"

AMONG the ecclesiastical painters of Spain Murillo holds the same unapproached pre-eminence that is held by Velasquez amongst the painters of the Spanish Court. "All the peculiar beauties of the school of Andalusia," says Cean Bermudez,

"its happy use of red and brown tints, the local colors of the region, its skill in the management of drapery, its distant prospects of bare sierras and smiling vales, its clouds light and diaphanous as in nature, its flowers and transparent waters, and its harmonious depth and richness of tone, are to be found in full perfection in the works of Murillo." As a religious painter he ranks second only to the greatest masters of Italy. In ideal grace of thought and in force and perfection of style he yields, as all later artists must yield, to that constellation of genius of which Raphael was the principal star. But his pencil was endowed with a power of touching religious sympathies and awakening tender emotions which belonged to none of the Italian painters of the seventeenth century. Some of them doubtless display a more accurate knowledge of the rules, but none have so efficiently fulfilled the purposes of art. He did not, because he could not, follow the track of the great old masters; but he pressed forward in the true spirit towards the mark of their high calling. The genius of ancient art, all that is comprehended by artists under the name of the antique, was to him "a spring shut up and a fountain sealed." He had left Madrid long before Velasquez had brought his collection of casts and marbles to the Alcazar. All his knowledge of pagan art must have been gleaned in the Alcalá Gallery, or, at second hand, from Italian pictures. Athenian sculpture of the age of Pericles therefore had, directly at least, no more to do with the formation of his taste than the Mexican painting of the age of Montezuma. All his ideas were of home growth; his mode of expression was purely national and Spanish; his model, nature as it existed in and around Seville.

The Works of Murillo

DESCRIPTIONS OF THE PLATES

"THE HOLY FAMILY" — LOUVRE: PARIS

THIS picture, sometimes called "La Vierge de Seville," was probably painted in 1670. It was purchased by Louis XVI. The Virgin, in a robe and mantle of blue, is seated in the centre, holding on her knees the Child, whom she presents to the adoring gaze of St. Elizabeth and of the youthful St. John, who offers a reed cross to the infant Jesus. In the open heavens are seen God the Father, and the Holy Spirit descending as a dove, surrounded by cherubs.

"VIRGIN AND CHILD" [DETAIL] — PITTI PALACE: FLORENCE

"EVERY great painter," says Gautier, "has depicted his own type of the Madonna, in which he incarnates his especial dream of beauty. As Murillo has represented her, the Virgin is a pretty Andalusian girl, no doubt idealized, but whose prototype one may still see among the models at the Christina, or on the Promenade del Duque; and in saying this I have no thought of a reproach, for nothing can be more charming than the woman of Seville, with her great eyes full of light and her fresh coloring and vermilion lips.

"The child Jesus is treated by Murillo with a sort of caressing adoration. In painting him he seems to have found tones which do not belong to our earthly planet. Yet through all the graces, all the smiles, all the naïve ways of infancy, there is still to be felt a touch of the divine."

"THE BIRTH OF THE VIRGIN" LOUVRE: PARIS

"THE BIRTH OF THE VIRGIN" was painted by Murillo in his *calido* manner about 1655, for the Cathedral of Seville. Paul Lefort, who considers it the most beautiful Murillo in the Louvre, writes: "It is a most admirable achievement in coloring. The general tone is based upon strong reds, deep in the shadows, which become more and more orange as they approach the light, till, drowned and overpowered toward the centre and upper parts of the picture by the vaporous light, they fade into the most delicate and flower-like tones of lilac, violet, pale pink, carmine, and tender green, producing a wonderful effect, which at once recalls that other marvel of color wherein the reds play so powerful a part, 'The Tapestry Weavers' by Velasquez."

The subject of the picture is as charming as its color. "In the centre of the composition," says Gautier, "like a bouquet of flowers lighted by a ray of the sun, the baby Virgin swims, as it were, in a cloud of light. An old woman, the *tia* as the Spanish call her, raises the child from its cradle with a caressing gesture. In the foreground a girl, clad in a lilac, tender green and straw-colored robe, leans forward curiously, leaning on a beautiful white arm, satin-like in texture and dimpled at the rosy elbow. But the most marvellous figure in this group is the young angel, modelled, as it seems, from nothing,—a rose-colored vapor touched with silver. She leans her adorable head —made with three brief brush strokes—over the Virgin, resting one delicate hand on her breast, the fingers nestling among the folds of her dress as if in the petals of a flower. Above the cradle of the Virgin a hovering glory of child angels illumines the room like a glowing smoke. Half hidden in the shadow of the background the bed of the mother may be vaguely distinguished. It is impossible to imagine anything more fresh, more tender, more lovely, than this picture."

It is probably of this work, which formerly hung in the Seville Cathedral, that Ford relates the following anecdote: "On Marshal Soult's arrival in Seville this picture was hidden by the chapter. A traitor informed him of its concealment and he sent to *beg* it as a present, hinting that if refused he would take it by force. Some years after, in Paris, the worthy Marshal was showing Colonel Gurwood his collection, and stopping opposite a Murillo, said, 'I very much value *that* specimen. It saved the lives of two estimable persons.' An aide-de-camp who was standing by whispered, 'He threatened to have both of them shot on the spot unless they gave up the picture.'"

"THE DIVINE SHEPHERD" THE PRADO: MADRID

PAINTED probably about the year 1670, this picture shows the transition from Murillo's second, or *calido*, manner to his third, or *vaporoso*. It represents the child Jesus clad in a red tunic and sheepskin garment, seated on a terrace. His left hand rests on the back of a sheep, while in his right he holds a crook. "Murillo," writes Curtis, "is supposed to have been indebted for this design to an engraving of Cupid by Della-Bella, which is to be found in an edition of the *Metamorphoses* of Ovid."

"ST. ANTHONY OF PADUA AND THE CHRIST-CHILD" BERLIN GALLERY

IN this picture, one of the most celebrated of Murillo's works, St. Anthony of Padua, kneeling, holds in his arms the infant Jesus, who lovingly caresses the face of the saint. An opening in the heavens above reveals a group of cherubs in an atmosphere of glowing light, while on the ground are seen two more, one with an open book and the other holding lilies,—attributes of St. Anthony of Padua. The picture, according to Curtis, is probably the one taken in 1810 from a convent in Seville by Marshal Soult, with the assistance of a troop of infantry.

"ST. ELIZABETH OF HUNGARY HEALING THE SICK" ROYAL ACADEMY OF FINE ARTS: MADRID

OF the eleven remarkable pictures which Murillo painted when at the height of his power, between 1671 and 1674, for the Hospital of La Caridad in Seville, the "St. Elizabeth of Hungary" (El Tiñoso), now in the Royal Academy of Fine Arts in Madrid, is considered the finest. "Whoever has not seen it," says Justi, "does not know what Spanish painting really is."

St. Elizabeth was a sovereign princess of Hungary in the fourteenth century, whose life was consecrated to religion and charity. She maintained a daily table for nine hundred poor, and an hospital where, in spite of the scorn and murmurs of her ladies, she personally performed the duties of sick nurse. "In his picture of St. Elizabeth of Hungary," writes Théophile Gautier, "Murillo takes us into the most thoroughgoing reality. Instead of angels we were here shown lepers; but Christian art, like Christian charity, feels no disgust at such a spectacle. Everything which it touches becomes pure, elevated, and ennobled, and from this revolting theme Murillo has created a masterpiece. The pious queen has her head enveloped by a sort of white veil which frames the pure oval of her face, and on this half-monastic veil there shines a light crown which marks her as a queen, and which radiates like an aureola and marks her as a saint. She stands at the entrance of the palace receiving her clients, the poor, the sick, and the infirm. A large silver basin filled with water is set upon a stool, over which bends a poor child (el tiñoso) and presents his diseased head to the white hands of the royal saint. Two young girls accompany their lady, and assist her in the menial occupation. One of them holds a salver on which are bandages and flagons of ointment, while the other holds a pitcher to refill a silver basin. Nothing is too beautiful for the service of the poor. Upon the first step of the terrace sits an old woman in rags, whose sharp profile stands out boldly against the violet velvet of the queen's robe. In the foreground, near the line of the frame, a beggar is wrapping a bandage around his leg, while behind a cripple hurries forward upon his crutches. In the background, and through a piece of architecture which recalls Veronese, may be seen the queen again, accompanied by her women feeding the hungary poor."

"This picture," writes Professor Hoppin, "unites the excellences of Murillo's three styles, more especially the *frio* and *calido*, with fine effects of atmosphere and of the management of light. The faultlessness of the drawing, the luminous shadows, the treatment of light, the inimitable skill in the disposition of different groups, exhibit a mastery of technique as well as of coloring."

"Murillo's 'St. Elizabeth of Hungary,'" writes Paul Lefort, "may be studied as one of the best manifestations of the characteristics and tendencies of the Spanish school, — a sublimity in conception, linked to the most audacious naturalism in form; qualities and defects which seem the essence and originality of Spanish genius."

"THE MELON-EATERS" MUNICH GALLERY

NO example of Murillo's celebrated beggar boys, upon which so large a portion of his fame rests, is now to be found in any public gallery of Spain. The one here reproduced was acquired by the Munich Gallery in 1802.

"As a painter of children," says Stirling, "Murillo is the Titian or Rubens of Spain. He appears to have studied them with peculiar delight, noting their ways and their graces in the unconscious models so abundantly supplied by the jocund poverty of Andalusia. Amongst the bright-eyed, nut-brown boys and girls of the *Feria*, he found subjects far better fitted for his canvas than the pale Infants and Infantas who engrossed the accurate pencil of Velasquez."

"THE CHILDREN OF THE SHELL" THE PRADO: MADRID

"THE CHILDREN OF THE SHELL" (Los Niños de la Concha), called by Professor Hoppin "the most beautiful picture of children in the world, in which childlike loveliness can no farther go," represents the child Jesus giving the young St. John — "a girdle of skins about his loins," and bearing the bannered cross of his mission — water to drink from a shell; while through the opening skies, angels look down upon the charming scene in rejoicing sympathy. This picture is an excellent example of Murillo's *vaporoso* manner. Over the whole is spread the seeming veil of an unseen mist,— a warm, transparent haze, impalpable and dreamy, which tones the splendor of the setting sun that lights the picture into a glowing harmony.

"THE IMMACULATE CONCEPTION" LOUVRE: PARIS

ONE of three works painted by Murillo in 1678 for the Hospital de los Venerables, in Seville, this picture was among those taken from Spain by Marshal Soult, and at the Soult sale, in 1852, was acquired by the French government for 586,000 francs, a higher price than had at that time ever been realized by a work of art.

The dogma of the Immaculate Conception was a favorite one in the Spanish Church, and Murillo, with whom it was a favorite subject (he represented it some twenty times), became known as "the painter of the Conception."

"For the treatment of this important subject," says Stirling, "the directions of Pacheco (the Inspector-General of Sacred Pictures to the Inquisition) are very full and precise. The idea is borrowed from the vision in the Apocalypse, of the wondrous woman clothed with the sun and with the moon under her feet, and having upon her head a crown of twelve stars. 'In this gracefullest of mysteries,' says Pacheco, 'Our Lady is to be painted in the flower of her age, with all the beauty that a human pencil can express.' Her eyes are to be turned to heaven, and her arms meekly folded. The mantling sun is to be expressed by bright golden light behind the figure; the pedestal moon is to be a crescent with downward-pointing horns; and the twelve stars are to form a diadem like a celestial crown in heraldry. The robe of the Virgin, of course covering her feet with decent folds, must be white, and her mantle blue; and round her waist is tied the cord of St. Francis, because in this guise she appeared to Beatriz de Silva, a noble nun of Portugal. About her are to hover cherubs, bearing emblematic boughs and flowers; the upper glory is to reveal the forms of the Eternal Father and the mystic dove; and in the clouds beneath the moon, the bruised head of the great red dragon. These last accessions, however, Pacheco does not absolutely require; and he is especially willing to forgive the omission of the dragon, 'which, indeed,' says he, 'no man ever painted with good will.'

"Murillo is by no means exact in his adherence to the letter of Pacheco's laws. The attitude of the figure and the colors of the drapery are the sole points in which he exhibits habitual obedience. The horns of his moon generally point upwards; he usually omits the starry crown; and in spite of his predilection for the Capuchin order, he commonly dispenses with the girdling cord of St. Francis. His Virgin is sometimes a fair child with golden locks, gazing to heaven with looks of wondering adoration; sometimes a dark-haired woman, on whose mature beauty the sun has looked, bending her eyes in benign pity on this sublunar sphere. . . .

"The celestial attendants of the Virgins of Murillo are amongst the loveliest cherubs that ever bloomed on canvas. He permitted no difficulty of attitude or foreshortening to deter his facile and triumphant pencil. Hovering in the sunny air, reposing on clouds, or sporting amongst their silvery folds, these ministering shapes give life and movement to the picture, and relieve the Virgin's statue-like repose."

"THE VISION OF ST. ANTHONY OF PADUA" SEVILLE CATHEDRAL

ST. ANTHONY of Padua was a Portuguese by birth, who for a time taught divinity at the University of Padua; but impelled by a desire for wider usefulness, he forsook scholastic honors, and, as a humble Franciscan friar, went forth to teach the gospel to the poor. On one occasion, when expounding with wonderful eloquence the mystery of the Incarnation, it is related that he saw the infant Jesus descend from heaven and stand upon the open Bible before him. This is "The Vision of St. Anthony of Padua," which Murillo, with various changes of *mise en scène*, so frequently chose as a subject. The present version is the largest painting he ever executed; and is considered by many critics as his highest achievement.

"Never," writes Théophile Gautier, "was the magic of a painter's brush pushed further. I consider this picture better than Murillo's 'St. Elizabeth of Hungary;' better than all his Virgins and holy children, pure and lovely as they are. He who has not seen the 'St. Anthony of Padua' has not seen Murillo's masterpiece. The saint in ecstasy kneels in the middle of his cell, all the poor details of which are depicted with that vigorous realism which is characteristic of the Spanish school. The upper part of the picture, flooded with vaporous light, is filled with groups of angels of truly ideal beauty. Drawn down by the fervor of prayer, the infant Christ, descending from cloud to cloud, is about to place himself between the outstretched arms of the saint."

"The picture," writes Paul Lefort, "exhibits in a way that is unrivalled in any period and in any school Murillo's rare faculty of closely combining the supernatural with natural beings and tangible objects, and of introducing celestial visions into the very midst of humble and familiar every-day life. Under his brush visions, dreams, and miracles acquire in some way the indisputable authority of fact; and a golden legend becomes history."

In November, 1874, it was discovered by the guardians of Seville Cathedral that the picture had been mutilated by cutting out the figure of St. Anthony, although, so far as was known, the curtain covering it had not been withdrawn during the previous forty-eight hours. The Spanish government immediately sent photographs of the mutilation to its foreign representatives, and instructed them to aid in the search for the criminal. In January, 1875, a Spaniard who called himself Fernando Garcia offered to sell in New York to Mr. Schaus, a well-known picture dealer, an authentic Murillo, which he said had been in his family for years. This Murillo proved to be none other than the stolen fragment, tacked to a new American stretcher, and much damaged by having evidently been kept rolled for some time. Mr. Schaus immediately recognized it, purchased it from Garcia for $250, and notified the Spanish consul. Garcia was arrested but finally released, because of insufficient evidence of his complicity in the theft. The fragment was replaced, the injury as far as possible repaired, and the picture reinstated in its old place in the Baptistery, with public festivities, in October, 1875.

THE PRINCIPAL PAINTINGS OF MURILLO, WITH THEIR PRESENT LOCATIONS

ALTHORPE, ENG., EARL SPENCER'S COLLECTION: Portrait of Murillo (Page 20)—AYNHOE, ENG., CARTWRIGHT COLLECTION: Immaculate Conception; St. Anthony and Infant Jesus; St. John Baptist; Ecce Homo; Mater Dolorosa; Tobias and the Angel; Abraham and Isaac—BERLIN GALLERY: St. Anthony of Padua and the Christ-child (Plate v)—CADIZ MUSEUM: Ecce Homo—CADIZ, CAPUCHIN CHURCH: Immaculate Conception; Marriage of St. Catherine; St. Francis of Assisi—CADIZ, CHURCH OF SAN FELIPE NERI: Immaculate Conception—CHICAGO, ART INSTITUTE: Adoration of Shepherds; Immaculate Conception—DRESDEN, ROYAL GALLERY: Virgin and Child; St. Rodriquez;

Death of St. Clara — DULWICH GALLERY: Virgin and Child; Flower Girl; Two Peasant Boys; Three Peasant Boys — FLORENCE, PITTI PALACE: Virgin and Child (Plate II); Virgin and Child with Rosary — THE HAGUE, MUSEUM: Virgin and Child — LONDON, NATIONAL GALLERY: Holy Family; St. John and the Lamb; Peasant Boy; Boy Drinking — LONDON, WALLACE COLLECTION: Annunciation; Assumption; Virgin and Child with Rosary; Virgin and Child (*bis*); Holy Family; St. Thomas of Villanueva; Virgin, Child, and Saints; Virgin, Child, and St. Rosalie; Adoration of Shepherds; Marriage of the Virgin; Joseph and his Brethren — LONDON, STAFFORD HOUSE: Abraham and Angels; St. Anthony and Infant Jesus; St. Justa; St. Rufina; Archbishop Ambrosio Ignacio Spinola; Prodigal Son's Return; A Girl — LONDON, LORD OVERSTONE'S COLLECTION: Immaculate Conception; Holy Family; Three Pictures of Virgin and Child; Ecce Homo — LONDON, EARL DUDLEY'S COLLECTION: St. John; St. Anthony and Infant Jesus; Five Scenes from Life of Prodigal Son; St. Justa; Old Woman and Boy — LONDON, GROSVENOR HOUSE: Infant Jesus Asleep; St. John; Meeting of Jacob and Laban — LONDON, EARL OF NORTHBROOK'S COLLECTION: Assumption; Immaculate Conception; Holy Family; Repose in Egypt; St. Thomas of Villanueva; Peasant Boy; Sleeping Infant; Portrait of Don Andres de Andradae — MADRID, THE PRADO: Annunciation (*bis*); Three Pictures of Immaculate Conception; Adoration of Shepherds; Holy Family; Education of the Virgin; Infant Jesus Asleep; The Divine Shepherd (Plate IV); Christ on the Cross (*bis*); Five Sketches for Pictures of Prodigal Son; Virgin and Child (*bis*); Children of the Shell (Plate VIII); St. John and the Lamb; Ecce Homo; Mater Dolorosa; Head of John the Baptist; Head of St. Paul; Conversion of St. Paul; St. Augustine; Martyrdom of St. Andrew; Vision of St. Bernard; San Fernando; St. Francis of Assisi; Three Pictures of St. Francis de Paul; St. James; St. Jerome (*bis*); St. Ildefonso; Father Cavanillas; Mary Magdalen; Rebekah and Eliezar; Two Landscapes; Peasant Girl; Old Woman Spinning — MADRID, ROYAL ACADEMY OF FINE ARTS: St. Elizabeth of Hungary Healing the Sick; (Plate VI); Dream of the Roman Senator; Roman Senator Relating his Dream; Virgin and Child; Resurrection; Mary Magdalen; St. Francis of Assisi; St. Diego Blessing a Pot of Soup — MUNICH GALLERY: Melon-eaters (Plate VII); Two Peasant Girls; Boys Playing Dice; Old Woman and Boy; St. Francis of Assisi (?) — NEW YORK: METROPOLITAN MUSEUM: Magdalen — NEW YORK, OWNED BY C. B. CURTIS, ESQ., St. Diego Surprised by the Guardian — ORWELL PARK, ENG., OWNED BY GEORGE TOMLINE, ESQ.: The Pool of Bethesda; St. Joseph and Infant Jesus; St. Augustine — PARIS, LOUVRE: Birth of the Virgin (Plate III); Immaculate Conception (Plate IX); Immaculate Conception (*bis*); Virgin and Child; Holy Family (Plate I); Angels' Kitchen; Peasant Boy; Duke of Osuña; Don Francisco de Quevedo Villègas — PARIS, OWNED BY BARON SEILLIERE: Portrait of Murillo — RICHMOND HILL, ENG., OWNED BY FRANCIS COOK, ESQ.: The Virgin; Ecce Homo; Christ after Flagellation; Christ on the Cross; St. Francis of Assisi; St. Joseph and Infant Jesus; St. Peter; St. Bonaventura; Landscape; Portrait of Murillo — ROME, CORSINI PALACE: Virgin and Child — ROME, VATICAN: Adoration of Shepherds; St. Peter Arbuez; Marriage of St. Catherine — SEVILLE, MUSEUM: Annunciation; Four Pictures of Immaculate Conception; Adoration of Shepherds; Three Pictures of the Virgin and Child; St. Thomas of Villanueva; St. Joseph and Infant Jesus; Pietà; John the Baptist; St. Francis of Assisi; St. Augustine (*bis*); St. Anthony of Padua and Infant Jesus (*bis*); St. Peter Nolasco; St. Felix (*bis*); St. Leandro and St. Bonaventura; St. Justa and St. Rufina — SEVILLE CATHEDRAL: Vision of St. Anthony of Padua (Plate X); Immaculate Conception; Baptism of Christ; The Guardian Angel; St. Pius; St. Isadoro (*bis*); St. Justa; St. Rufina; St. Ferdinand (*bis*); St. Laureano; St. Leandor (*bis*); St. Hermengild; Madre Francisca Dorotea Villalda — SEVILLE, HOSPITAL OF LA CARIDAD: Moses Striking the Rock; Miracle of Loaves and Fishes; St. John and the Lamb; Annunciation; Infant Saviour; San Juan de Dios — ST. PETERSBURG, HERMITAGE: Annunciation; Assumption; Immaculate Conception; Adoration of the Shepherds; Holy Family; Crucifixion; St. Joseph and Infant Jesus (*bis*); St. Anthony of Padua and Infant Jesus; Jacob's Dream; Isaac Blessing Jacob; St. Peter in Prison; St. Peter Arbuez; Peasant Boy (*bis*); Flight into Egypt; Repose in Egypt; Peasant Girl — VALLADOLID, MUSEUM: St. Joachim and the Virgin — VIENNA, IMPERIAL GALLERY: St. John and the Lamb.

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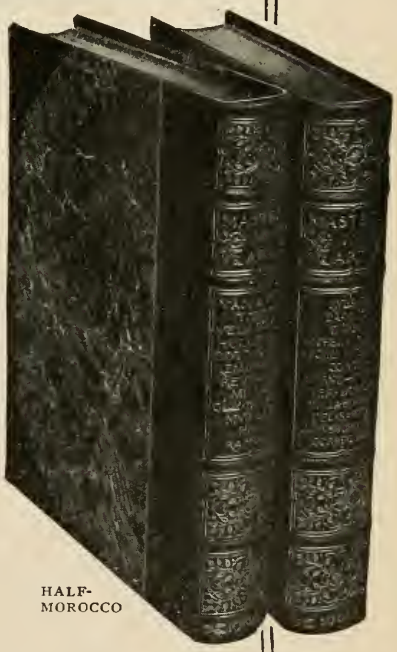

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